

# Twelfth night

TWELFTH NIGHT  
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Late November 1982

## NIGHT MOVES 8

Dear

Mark

AT LAST, IT GIVES US GREAT PLEASURE TO ANNOUNCE THAT WE'VE FINISHED THE ALBUM! Yes, after the best part of a year's 'blood, sweat and tears' we were finally able to complete the recording and mixing of "Fact and Fiction" last week. By the time you receive this, the album will have been 'cut' and the printing of labels/sleeves and pressing will be underway. We hope to have copies in the first week of December so it will now definitely be released before Christmas.

The album (which incidentally is also being released on cassette) contains 8 tracks (4 per side) and the running order is as follows - (timings are approximate)

SIDE ONE WE ARE SANE (11.00) HUMAN BEING (8.00) THIS CITY (4.00) and  
WORLD WITHOUT END (instrumental 2.00)

SIDE TWO FACT AND FICTION (4.00) THE POET SNIFFS A FLOWER (instrumental 4.00)  
CREEP SHOW (11.00) LOVE SONG (6.00)

As you will see both sides run to approximately 25 mins which is very long and so both the single tracks, "Eleanor Rigby" and "East of Eden" have been left out. The reason for this is that the longer the side, the less music and dynamics you can physically get in the grooves, thus whilst 25 mins is a bit long - because of the fact there are some quiet passages, we can just about squeeze it all in (side one of "Live at the Target" is 26 mins! It's a question of balancing quality and quantity. We are all very pleased with the album and feel that it could be the breakthrough we need - we're sure you'll like it too!

The sleeve is a gatefold - with all the lyrics printed in the middle - along with some of Geoff's wonderful pictures! All the relevant recording details are printed on the back cover. We are also very proud of the cover design which was entirely self-produced and is a fine example of Geoff's distinctive style.

The album is to be released now on our own label - catalogue number TN006 - the reason for this is that we felt we weren't getting the necessary artistic control while 'REVO' were financing it, so we have bought the album from them. This coupled with the fact that we are now paying for its manufacture (an initial pressing of 1,000 is all we can afford) has meant us borrowing some £2,000 to cover costs. Naturally this has put our precarious financial situation into chaos, thus we need to recoup some money as soon as possible, so if you'd like to order in advance, we will mail the album to you, the day we receive it. The cost is £4.50 (including P&P) or for the cassette £4.00 (including P&P and lyric sheet).

As we have now deleted the 'single' tracks from the album, and don't wish to promote the single as we have the album - we are also doing the Album + Single for £5.00 inc P&P (not bad for nearly an hours music!)



Those of you who have already bought the single may have the album for 70p less ie, £3.80 LP. Should any of you want more than one copy (bearing in mind Christmas is fast approaching and TN albums make lovely pressies!) The cost will be:

|                |   |
|----------------|---|
| ALBUM          | £4.00 a copy + 50p Post and package (+ 10p for additional copies) |
| CASSETTE       | £3.50 a copy + 50p Post and package (+ 10p for additional copies) |
| ALBUM + SINGLE | £4.50 a copy + 50p Post and package (+ 10p for additional copies) |

If in doubt - make a guess and we'll sort it out later.

Other news - we've just heard that we've been asked to contribute a track to a compilation album. All we know at present is that it's likely to be released on EMI in the spring. It's being compiled by our PR man Keith Goodwin - and will feature some of his bands - which besides us includes Marillion and Pallas. We'll give you more details as we get them.

On the live front, some news that we suspect will gladden a few hearts - we're back to a 5 piece as Rick has re-joined us to play Keyboards. He has been slaving over tapes recently and will be with us on all the remaining dates this year. Naturally we're all delighted as it means that we can now put on a really impressive show - as being 5 we have that bit more freedom (Clive in particular will now be able to play more Bass and less Keyboards). The arrangement is initially on a live basis only, but we hope that it may become permanent again!

As mentioned in Night Moves 7, some of the live reviews actually materialised - a mention in Melody Maker and a longer review in Sounds. Also the single has been 'done' in Kerrang. We've also had some local reviews, a selection are included.

We hope that some reviews of the album will appear before Christmas, and we wait with great interest to see what the press will make of it, similarly yourselves - please let us know.

If any of you see any articles/reviews that you think we might not know about, please let us know, particularly if you hear us on the radio. Anything that you can do to help us like hustling your local press and radio is very much appreciated.

We are still gigging hard at the moment with dates scheduled from now til Christmas. Unfortunately the GUILDFORD WOODENBRIDGE date on DEC 2nd has been cancelled. The revised list of December dates is as follows:

|            |   |     |       |
|------------|---|-----|-------|
| FRI 3rd    | JUMPERS TAVERN, Christchurch, Bournemouth<br>(0202-473995)        | 8pm | 70p   |
| SUN 5th    | ANGIES, Wokingham, Berkshire<br>(0734-789912) Cantley House Hotel | 9pm | £1.00 |
| MON 6th    | VERULAM ARMS, Watford, Herts<br>(0923-21035)                      | 8pm | 80p   |
| WED 8th    | PORTSMOUTH POLYTECHNIC Students Union<br>(0705-819141)            | 8pm | FREE  |
| THURS 9th  | THE AIRMAN, Feltham, Middlesex<br>(01-890-2112)                   | 8pm | FREE  |
| THURS 16th | WHITE SWAN, Stepney, London<br>556 Commercial Road E14            | 8pm | £1.00 |

prices are approximate



Other dates will no doubt be added - in particular we have possibilities @ Marquee and Rock Garden (both in London) and we also hope to do a Christmas Show in Reading, which may be at the TOP RANK SUITE on SUNDAY DEC 19th.

There is also a slight possibility of a national support tour in December that would mean the revising of all the dates - so please check wherever possible. Should we get the tour - it will be announced in the National Music Papers - and we will also do a special Night Moves.

Another thought that we have had recently is to change the mailing list into more of a fan club. There are several reasons for this - one is that an official fan club may enable us to get admission prices reduced for gigs etc. Whilst at this stage it is only an idea, we'd be interested to know your feelings. At this stage we don't think that we'd want to get into a membership fee type thing - so would sending us a book of stamps (say £1.50) be acceptable as a means for us to be able to afford to do more regular and larger Night Moves? Let us know what you think.

Our next newsletter will probably be early in the New Year, so until then thanks for your support and ..... "HAPPY CHRISTMAS".

Best wishes,

Geoff Andy Brian Dave

TWELFTH NIGHT

#### Singles

YOU could describe the new single by Reading band Twelfth Night as a disco-cum-romantic version of the old Beatles hit Eleanor Rigby (Revo) - but that would not tell the whole story.

True the song does have a strong disco-type beat but there's a lot more to this highly competent and professional song than that.

It is to Twelfth Night's credit that they have managed to get their own personality stamped on this classic song so that one is not constantly thinking back to the Sixties.

There were a couple of moments that jarred a little for me, but overall this is a very, very impressive offering and if it gets the airplay it deserves then I have no doubt Twelfth Night could be heading for the charts. Now all they have to do is persuade the jocks to play the song.

Mari Wilson is one of my

#### Twelfth Night Rock Garden

INTEREST HAS been re-aroused in Twelfth Night, since progressive rock sprang back into the spotlight with Marillion's ascension.

But this unfortunate four-piece have progressed since then into a soulless limbo between their art rock roots and Ultravoxian ideas.

'We Are Sane', 'This City' (about Salford!) and 'Creep Show' ramble and meander through build-ups and loud bits and quiet bits but fail to capture any stirring mood.

Pseudo-intellectual (or perhaps even intellectual) lyrics only succeed in allowing further waning attention and, unless they can decide on a musical channel that's got more entertainment value, TN could be lost talents.

PHIL BELL

November 6, 1982 SOUNDS

6 EVENING POST Saturday, November 6, 1982

READING UNI. STUDENT PAPER, 'SHELL' Oct. '82

#### TWELFTH NIGHT at the TARGET

TWELFTH NIGHT have been living and gigging for some years now. When I arrived here as a first year, the then finalists directed us down to the Target Pub in Reading to see his up and coming band. At that time they were playing largely instrumental music, best described as 'progressive rock' i.e. like Genesis Camel and were attracting an audience containing a mixture of heavy metal fans and M.O.R. rock followers.

At the recent gig at the Target (sat. 9/10/82) we were treated to new material from their latest album (Fact and Fiction) which suggest that they have broken out from their Genesis clone image, and began to develop their own identity. Without their former keyboard player Rick Battersby, but with the addition of a new vocalist Geoff Mann (who is an artist when not occupied by the group's business), Twelfth Night have begun to create much more energetic and interesting music. Instead of long and rambling instrumentals such as 'Sequences', they are now writing shorter songs with lyrics that reflect Geoff's artistic origins.

In fact, it is Geoff Mann who seems to stand out during the live performance. He doesn't just sing his lyrics he acts them - dressing in various costumes to dramatise his role and give emphasis to the lyrics. His dramatic and energetic performance made Twelfth Night well worth watching as well as listening to. CHRIS WOODMAN

MELODY MAKER REVIEW OCT 6 82

Maybe I'd been conned by their promising support, Twelfth Night. Fronted by a rather gawky, awkward lead singer, they struggled valiantly against technical hiccups to produce stunning, mesmerising guitar-work - a definite